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Senior High School
Curriculum Guide
for
Dramatics 10, 20, 30
(Interim Edition)



Department of Education

Edmonton, Alberta

June, 1958



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TO TEACHERS OF DRAMATICS IN THE SENIOR HIGH SCHOOL

1. Do you find all descriptive material in this curriculum guide clear and adequate?
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2. Is there sufficient material provided for each course?.....
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3. Are the appended lists of records, stage equipment, etc., helpful, useless, too limited?
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4. What topics would you like to see deleted from the guide?.....
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- What topics would you like to see added to the guide or expanded?
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5. The Department of Education would appreciate any comments or suggestions that would assist in the improvement of this guide.....
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Detach and return to:

Director of Curriculum
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Edmonton, Alberta

SENIOR HIGH SCHOOL CURRICULUM GUIDE FOR DRAMATICS 10, 20, 30

THE NATURE OF THE DRAMATICS COURSES

The series of Dramatics Courses in the Alberta schools is concerned with the techniques and processes necessary to bring a play to the stage. This involves a wide range of techniques and skills. These, then, are courses not in dramatic literature, but in the activities involved in production: acting, make-up, costuming, stage craft, lighting, etc. It involves technical knowledge and skills on the part of the teacher and some equipment.

THE VALUE OF THE DRAMATICS COURSE

Participation in dramatics is one of the most broadening experiences available to the high school student. The study and production activities provide direct and vicarious experience in a wide variety of social situations and the opportunity for intimate and intensive examination of human psychology. The student is thus afforded opportunities for the development of new insights into the problems of living. Here, too, is an acceptable outlet for emotional expression through the interpretation of human actions and reactions in life situations.

The courses in dramatics in high school cannot be judged on the popularity of a public production or on box office receipts. Rather they must be judged and measured by the value of their contribution to the intellectual, emotional, and aesthetic life of the pupils.

The Dramatics Courses 10, 20 and 30 are optional courses. However, the fact that they are options does not preclude the fact that any student who registers in the course should have serious intent and a desire to work in the dramatics activities. Above all the dramatics class must not become a repository for students who have been dropped from other classes or do not fit elsewhere. Dramatics is a serious study and should be regarded as such by the student, teacher, and administrator.

Twenty is considered an optimum number of students for a Dramatics class and thirty a maximum.

SPECIFIC OBJECTIVES

1. To develop an appreciation of the theatre through an understanding of the techniques and mechanics of play-productions; directing, acting, scene design, construction, stage lighting, costume design and execution, and make-up.
2. To broaden cultural interests through the study of plays and the study of the history and the development of the theatre.
3. To encourage and develop activities and interests that will provide means for using leisure time pleasantly and profitably.
4. To give practical experience in rehearsal and production so as to develop qualities of cooperation, responsibility, initiative, and a loyalty to the common cause.

5. To prepare a sound foundation for those pupils who plan to major in college drama, enter a professional school of the theatre, or to participate in community dramatics organizations.
6. To uncover and develop talent in the arts of the theatre that may be a basis for future vocation or professional life.
7. To stimulate an interest in dramatics and the allied art forms of painting, architecture, music, dancing, motion picture, radio and television.
8. To build imagination and broaden sympathies through the visualizing and analyzing of character and through the projection of the student's interpretation by means of voice and pantomime.
9. To develop an adequate and pleasant speaking voice and good diction according to regional standards.
10. To develop physical poise, improvement of posture, freedom and grace of movement.

N.B. THIS IS NOT A TEXTBOOK COURSE. It is a course in the theory and practice of stage techniques: acting, make-up, costuming, stage-craft and lighting as well as in the acquiring of a critical interest in and understanding of dramatics. In the course outlines below are indicated the techniques and areas of study considered basic within the limits of each course.

OUTLINE FOR THE COURSE IN DRAMATICS 10

I. ACTING

The development of acting skills depends on careful study in the areas of mental and physical preparation as well as stage portrayal. It is expected that the student completing Dramatics 10 will have received a solid foundation in these areas.

A. CHARACTERIZATION - MENTAL (see Text, ON STAGE, EVERYONE, Chapter 5)

1. An awareness of self, other people, things and places. (Text, ON STAGE, EVERYONE, page 63)
2. The motivation of stage action in order to develop in the mind of the student the necessity of a reason for his action.
3. The concentration of each actor's entire attention on what he is doing or feeling. (Text, ON STAGE, EVERYONE, page 66)
4. The development of sense awareness. (Text, ON STAGE, EVERYONE, page 66)
5. The combination of awareness, motivation, concentration, and sense awareness to answer the following questions:

- a. WHO? - An analysis of the character.
- b. WHAT?- What is the character's task in relation to the plot, the situation and the other characters.
- c. WHY? - The reasons for these tasks.
- d. HOW? - The creation of the specific character.

B. PHYSICAL

I. Voice

- a. Radio, television, recordings, motion pictures, and tape recorder can be used to make the students voice conscious.
- b. Provide techniques and practice for improvement of voice effectiveness and interpretation by a study of the following:

- (1) Bodily relaxation
- (2) Correct breathing
- (3) Tone, pitch, and resonance
- (4) Purity of vowels
- (5) The consonants
- (6) Interpretation

- N. B. Some help will be found in the text, ON STAGE,EVERYONE, Chapter 7. Also refer to the list of references at the end of this course outline and in the text. A tape recorder will be of great assistance in the teaching of this part of the course so that each student may evaluate his own speech faults and more readily work to correct them. If possible it is stimulating and helpful to have each student do a brief reading on tape or inexpensive disc at the beginning of the year and then record the same selection at the conclusion of the course. This could be continued on through the more advanced dramatics courses, thus providing the student with a concrete record of his vocal progress.

II. Body

- a. The techniques of relaxation, coordination and flexibility (Text, ON STAGE,EVERYONE, Chapter 6)
- b. Pantomime (Text, ON STAGE,EVERYONE, pages 96 to 106)
- c. See also the General Suggestions

MAKE-UP (Reference: THE TECHNIQUES OF STAGE MAKEUP, J. S. Knopf)

By the conclusion of the Dramatics 10 course each student should have mastered the basic techniques of make-up and have acquired enough skill through instruction and practice to do a "straight" make-up on his own face.

III. DESIGN

The students should gain a basic understanding of the function of design in relation to the over-all production. They should understand the use and effect of line, mass, texture, and color in costume and set.

IV. COSTUMING (Reference: DRESS THE SHOW, Daty & Healy)

Each student should gain an understanding of the function of costume: historical, character, modal. He should know the importance of the actor's familiarity with and use of costume. Students with special interests in this area should be encouraged to gain more specific knowledge in the design and execution of costumes.

V. STAGECRAFT (Reference: THE STAGE CREW HANDBOOK, Cornberg & Gebauer)

The student should know the use and care of the common carpenter's tools: hammer, various types of hand saws, screw driver, chisel, square, and plane. He should also become familiar with the various scene-painting techniques: under-painting, spattering, puddling, etc. Finally, he should know in detail the correct method of building basic scenery forms, particularly the simple flat. Anyone showing aptitudes in this area should be encouraged.

VI. LIGHTING (Reference: A METHOD OF LIGHTING THE STAGE, McCandless)

The student should know the various types of lights used on stage, their names, and quality of light, and be able to recognize them. He should also learn how stage lights are controlled. Here again it is wise to encourage those particularly interested in this stage activity to gain a more specialized knowledge.

VII. INTEREST AND APPLICATION

Develop in the pupils a critical interest in and understanding of drama as experienced through the media of motion pictures, television, radio, and the stage. Develop an appreciation for the close relationship of drama and the other arts.

NOTE: In certain schools where Dramatics 20 and 30 are not offered it would be advisable to include a brief history of the theatre. Probably four to six lessons would be sufficient. (THE STAGE AND SCHOOL by Onmanney provides necessary material if other references are not available.)

EVALUATION: For the academic portion of the curriculum ordinary procedures for appraising the quality of work can be followed. For all other activities estimates of progress should stress responsibility in fulfilling assigned work (learning lines, completing stagecraft projects, etc.), cooperative attitudes in rehearsals and work sessions, and success in meeting obligations of all kinds.

GENERAL SUGGESTIONS

1. Select as many scenes as possible for classroom use. Examples may be found in *ON STAGE*, *EVERYONE*, the literature texts, one act plays, three act plays, and from the Shakespearean plays being studied in the school.
2. Mock radio and television shows will be found useful in acquainting the students with these media as well as providing variety in practical acting material.
3. Improvisation is one of the most stimulating techniques that can be used in the teaching of acting. The time for preparation should be limited. Various types of improvisations are (a) the teacher gives the beginning and the students work out a conclusion, (b) the teacher gives the ending and the students create the events leading to such a conclusion, and (c) the whole story may be given. (Reference: *MODERN ACTING* by Rosenstein, Hayden, Sparrow.)
4. It is valuable to discuss with the class one-act or three-act plays with reference to characterization, feasibility of production, probable audience reaction, stagecraft, lighting, makeup, costuming, and other technical difficulties.
5. Sometimes work in the dramatics classes and the creative writing class can be correlated either by the writing of a play in conjunction with drama class activity or the production of a play written in the creative writing class.
6. Proscenium arch staging is only one method of many for the presentation of plays. Other methods which can prove both interesting and stimulating are: Arena (the audience sits all the way around the acting area), partial arena (the audience sits on three sides of the acting area), outdoor staging (an athletic stadium can be used in the spring or fall). Experimentation with staging techniques is highly desirable.
7. One dramatics activity that has been overlooked by many until the resurgence of interest due to television, is puppetry. The medium provides opportunities for set and costume design and construction, voice and mime, music, and playwriting with no budget strain. Recommended references, giving complete instructions, are *THE HAND PUPPET* and *THE MARIONETTE*, both by George Merten.
8. The careful selection of a play for public presentation is of primary importance. In the limited space of this course outline it is not possible to cover all of the problems arising in the selection of a play. Many factors must be considered: audience interests, sensibilities and preferences, the talents and abilities of the students, budget, theatre facilities, and the educational nature of school dramatics.

There is no excuse for choosing a play of poor quality. The students and the public deserve the best play possible from both the standpoints of literary and dramatic quality. It is less difficult to produce a good play than a poor one. Simplicity is the keynote to success on the stage as it is in all good art. Only the essentials are necessary. Give the students and the audience credit for imagination and good taste.

9. One of the best means of teaching students body control is through pantomimic training. The principles universally observed in performing pantomines are the following:
 - (a) The actor omits unnecessary details and meaningless movement.
 - (b) The actor uses no properties other than a table and a chair if they are required.
 - (c) The actor avoids the common error of exaggeration of movement and facial expression in his effort to portray the real or true movement.
 - (d) The actor directs his platform work toward the class in order to be seen.
 - (e) The actor sets his pantomime in its proper environment by means of his mental picture before he begins his pantomime.
 - (f) The actor tries in each pantomime to tell a story or portray an emotion or a combination of both.
 - (g) The actor rehearses his pantomime before giving it for the group or class.
 - (h) The class evaluates each performance and its effectiveness in order to give suggestions for further study.

10. There may be a progressive development in the study of the pantomime if the following types are used:
 - (a) Pantomimes that stress separate agents of the body: face, head, arms, hands, fingers, trunk, legs and feet.
 - (b) Pantomimes that stress movement: walking, sitting, standing, running, turning, twisting, leaping, skipping and jumping.
 - (c) Pantomimes that are based on the performance of a single action: opening a box, arranging flowers, studying a picture, playing a quiet game, serving tea, watching the movements of an animal, listening to sounds, etc.
 - (d) Pantomimes that demonstrate activities: sawing wood, serving a tennis ball, pitching hay, teeing off, building a camp fire, tying a knot, etc.
 - (e) Pantomimes wherein the individual acts scenes from literature or history: Marconi receiving the Nobel Prize, Tom Sawyer painting the fence, etc.

- (f) Pantomimes wherein the actor supplies the creative ending: a pupil approaches a closed door, opens it, finishes the pantomime by showing the kind of room, the place, the period of time, and the events that happen in the room after he opens the door.
- (g) Pantomimes that the entire group may develop by building a story around a word, as the name of some object, vocation or action.
- (h) Group pantomimes that have been selected from scenes in history or literature: The Fathers of Confederation, Rip Van Winkle's return to the village after his long sleep, etc.

OUTLINE FOR THE COURSE IN DRAMATICS 20

Dramatics 20 is a course for those students who have shown particular interest in or aptitude for dramatics. This course should make greater demands upon the student than did Dramatics 10. It is hoped that the students in this class (possibly in conjunction with the students of the Dramatics 30 class) will participate in the production of a full-length play for public performance. Each student should have experience in production since production is the goal of dramatics study. Participation however, need not be in an acting capacity. Wherever possible production and stagecraft tasks should be performed by the students.

I. ACTING

A. Characterization

The class should concentrate on the more lengthy and complicated characterization of the three-act play with special care in analysis and development.

B. Techniques

1. Voice

The teacher should give more attention to the individual student in problems of relaxation, posture, breathing, resonance, and articulation. The student should combine good voice control with original and solid characterization.

2. Body

The student should develop a closer relationship between bodily flexibility and control and characterization. Flexibility is a primary concern.

3. Stage

The student should become master of stage techniques. (See the text, ON STAGE, EVERYONE, Chapter 9)

II. PRODUCTION AND STAGECRAFT

A. The introduction and study of the three-act play in relation to form, type, and structure (plot, climax, theme, characterization).

B. The demands of the three-act play on the various personnel involved

1. The actor

2. The director

3. The stage manager

4. The assistant director

5. The designer

6. The electrician

7. The costumer
 8. The make-up artist
- C. The choosing of a three-act play for school production
1. Suitability for school production
 2. The consideration of production problems
 - a. budget
 - b. facilities
 - c. personnel
 - d. audience interests
- D. The analysis of the script for production and the making of the prompt script
- E. Stagecraft (Refer to PLAY PRODUCTION, Nelms)
1. The basic requirements of set building
 - a. set execution from drawings, plans and models
 - b. flat construction
 - c. platform construction
 - d. set erection
 2. Building the production set.
 3. Cutting and sewing the costumes.
 4. Lighting the stage for the production

III. HISTORY

A brief survey of the development of the theatre from the time of the Greeks should precede this study of modern theatre. At least one play from any four of the different periods should be chosen. Those periods from which plays are not chosen should be covered by class discussion. PLEASE NOTE: This is not primarily a literary study. The production, stagecraft, and acting may and should be studied in relation to the changing modern theatre. Under no circumstances should this phase of the course become a series of history lectures.

The following are the periods to be covered with some suggested plays:

A. Ibsen - Realism and Fantasy

1. The characteristics of the period.
 - a. Ibsen's break away from Romanticism.
 - b. The types of topics dealt with in Ibsen social drama.
 - c. The place of Ibsen in relation to Twentieth Century drama.

2. The plays

- a. Hedda Gabler
- b. The Master Builder
- c. The Wild Duck
- d. Peer Gynt

B. Shavian Realism

1. The characteristics of the period

- a. Shaw's social philosophy
- b. Shaw's prefaces.
- c. The types of topics dealt with by Shaw

2. The plays

- a. Major Barbara
- b. Man and Superman
- c. Pygmalion
- d. Androcles and the Lion
- e. Arms and the Man

C. The Irish Movement

1. Characteristics of the period

- a. The elements of poetic drama
- b. Irish thought and social background
- c. The major writers

2. The plays

- a. Juno and the Paycock (O'Casey)
- b. The Plow and the Stars (O'Casey)
- c. Within the Gates (O'Casey)
- d. Well of the Saints (Synge)
- e. Riders to the Sea (Synge)

D. The English Poetic Movement

1. Characteristics of the Period

- a. The English poetic drama heritage
- b. The swing away from realism

2. The Plays

- a. Christopher Fry
 - (1) A Phoenix Too Frequent
 - (2) The Lady's Not For Burning
 - (3) The Dark is Light Enough

b. T. S. Eliot

- (1) Murder in the Cathedral
- (2) Family Reunion

c. Harley Granville-Barker

- (1) Voysey Inheritance
- (2) Waste

E. American Naturalism

1. Characteristics of the period

- a. The social background of the United States in the 1920's and 30's
- b. Eugene O'Neill's place in the development of theatre in the United States.

2. The plays (Eugene O'Neill)

- a. Mourning Becomes Electra
- b. The Emperor Jones
- c. The Great God Brown
- d. Days Without End

F. American Impressionism

1. Characteristics of the period

- a. The influence of the film and radio on stage plays
- b. Advances in scenic and lighting techniques
- c. The qualities of visual poetry

2. The plays

- a. Arthur Miller
 - (1) Death of a Salesman
 - (2) The Crucible
- b. Tennessee Williams
 - (1) The Glass Menagerie

G. American Symbolism (Expressionism)

1. Characteristics of the period

- a. The background of European expressionism
 - (1) Ernst Toller
 - (2) Gerhart Hauptmann
 - (3) Berthold Brecht

b. The relationship to the philosophy and techniques of modern painting

2. The plays

a. Thornton Wilder

- (1) Our Town
- (2) The Skin of Our Teeth

b. Elmer Rice

- (1) The Adding Machine

OUTLINE FOR THE COURSE IN DRAMATICS 30

Dramatics 30 is concerned primarily with individual help in any chosen field of theatre activity. Each student should be taken as far as possible within the limitations of time and his talents. The work of the course should be culminated in the public performance of a three-act play (probably in conjunction with Dramatics 20). Each of the plays in the list should be studied from the standpoints of costume design, set design, lighting, properties and make-up.

I. ACTING

A. A continuation and extension of the study of Dramatics 10 and 20.

II. DESIGN

(This should be correlated with the study of the history of drama.)

- A. A study of theatre design from the time of the Greeks
- B. A study of costume changes over the different periods to the present day

III. PRODUCTION

The public production of a play

IV. HISTORY

No fewer than four plays should be covered in any one year. (These should be chosen widely so that the most important periods are covered.)

A. Greek and Roman

1. Characteristics of the period

- a. The religious origins of drama
- b. The contributions of the outstanding writers in Greek Tragedy
 - (1) Aeschylus
 - (2) Sophocles
 - (3) Euripides
- c. The influence of the comedy writers (Aristophanes)
- d. The significant Roman contributions
- e. The physical theatre

2. The plays

- a. Aeschylus
 - (1) Suppliants
 - (2) Seven Against Thebes
 - (3) Prometheus Bound

b. Sophocles

- (1) Antigone
- (2) Oedipus the King
- (3) Electra

c. Euripides

- (1) Orestes
- (2) Medea

d. Aristophanes

- (1) The Birds
- (2) The Frogs

B. Medieval

1. Characteristics of the period

- a. The evolution of the play from the trope to the morality
- b. The methods of staging (wagon staging, etc.)
- c. Types of topics

2. The plays

- a. Gammar Gurton's Needle
- b. Pierre Pathelin
- c. Everyman

C. Renaissance

1. Characteristics of the period

- a. The re-discovery of Aristotle and the Greek drama
- b. The favorable environment of prosperity and expansion
- c. Continental influence

2. The plays

- a. The Alchemist (Johnson)
- b. The Duchess of Malfi (Webster)
- c. The Knight of the Burning Pestle (Beaumont and Fletcher)
- d. Edward II (Marlowe)
- e. Dr. Faustus (Marlowe)

D. Shakespeare

1. Characteristics of the period
 - a. Shakespeare's significant contributions
 - b. Characteristics of Shakespeare's theatre
 - c. Famous interpreters of Shakespeare
2. Any play may be chosen that is not on the Literature Curriculum

E. Restoration

1. Characteristics of the period
 - a. The closing of the theatres during the Cromwell Regime
 - b. The French influence
 - c. The theatre structure
 - d. Characteristics of Comedy of Manners
2. Plays from any of the following authors
 - a. Congreve
 - b. Wycherly
 - c. Sheridan

F. The Nineteenth Century

1. The characteristics of the period
 - a. Romanticism
 - b. The "Literary" play
 - c. Melodrama
2. The plays
 - a. Caste (Robertson)
 - b. East Lynne (Albert)

REFERENCES

Primary:

Dramatics 10 and 20 - Barnes & Sutcliff, ON STAGE, EVERYONE, Brett-Macmillan Publishing Company

Dramatics 30 - Nelms, PLAY PRODUCTION

Secondary:

Ommaney, STAGE AND SCHOOL
Knickerbocker, SHORT PLAYS
Jones, CANADIAN SCHOOL PLAYS

Teachers' References:

Anderson, V. A. : TRAINING THE SPEAKING VOICE, Oxford University Press
Barton, L. : HISTORIC COSTUME FOR THE STAGE, Baker
Bretz, R. & Stasheff, E. : TELEVISION SCRIPTS, A. A. Wyn, Inc.
Cornberg & Gebauer: STAGE CREW HANDBOOK, Musson Book Company
Daly & Healy: DRESS THE SHOW, Row, Peterson Company
Hale, H. V.: HERE'S HOW, 1954 Edition, Row, Peterson Company
Knopf, J. S.: TECHNIQUES OF STAGE MAKEUP, Walter Baker Publishing Company
McCandless, S.: A METHOD OF LIGHTING THE STAGE, Theatre Arts
Merton, G.: THE HAND PUPPET, Thomas Nelson and Sons
Merton, G.: THE MARIONETTE, Thomas Nelson and Sons
Nelms: PLAY PRODUCTION, Barnes & Noble, Inc.
Rosenstein, Raydon & Sparrow: MODERN ACTING, 1954 Edition, Samuel French Publishers
Shendon-Cheney: HISTORY OF THE THEATRE

Two small booklets, SIMPLIFIED STAGING and SIMPLIFIED STAGE LIGHTING are available free of charge from the Minister of National Health and Welfare, Ottawa. Other free or inexpensive material is available from the Alberta Health and Recreation Branch, Department of Education, 1315-16 Avenue N. W., Calgary, the Department of Extension, University of Alberta, Edmonton, and the Department of Economic Affairs, Cultural Activities Branch, Edmonton.

PLEASE NOTE: The bibliography in the text, ON STAGE, EVERYONE, is quite complete and will be found valuable.

RECOMMENDED MAGAZINES FOR USE IN THE CLASSROOM

Theatre Arts, 130 West 56th Street, New York
Theatre World, No. 1 Dorset Buildings, Salisbury Square, Fleet Street, London

RECORDINGS FOR USE IN TEACHING DRAMATICS (All records listed are long plays - 33 1/3 r.p.m. and are available in Canada)

Plays and Parts of Plays

1. Cocktail Party, The (T. S. Eliot).....2-Decca DX-100
2. Cyrano de Bergerac (Rostand).....Capitol S-283
3. Death of a Salesman (Miller).....2-Decca DX-102
4. Don Juan in Hell (Shaw).....2-Columbia OSL-166
5. 18th Century Comedy Scenes.....Angel 35213

6. Hamlet (Gielgud, excerpts).....2-Victor LM-6007
 (Gielgud, completed with old Vic.).....4-Victor LM-6404
7. Hamlet and Henry V (Olivier, excerpts).....Victor LM-1924
8. Importance of Being Earnest, The (Gielgud, Evans).....2-Angel 3504-B
9. John Brown's Body (Powers, Anderson, Massey).....2-Columbia OSL-181
10. Juno and the Paycock (O'Casey).....2-Angel 3504-B
11. Lady's Not for Burning, The (Fry).....2-Decca DX-110
12. Macbeth (Old Vic. Co.).....2-Victor LM-6010
13. Medea (Judith Anderson).....Decca 9000
14. Murder in the Cathedral (Eliot),.....2-Angel 3505-B
15. Othello (Robeson, Ferrar).....3-Columbia SL-153
16. Peter Pan (Barrie).....Columbia OL-4312
17. Playboy of the Western World (Synge).....2-Angel 3547-B
18. Richard III (Olivier) (Complete).....3-Victor LM-6126
 (Excerpts).....3-Victor LM-1940
19. Romeo and Juliet (Old Vic., complete).....3-Victor LVT-3001
 (Excerpts Gielgud and Brown).....Decca 9504
20. Saint Joan (Shaw) (McKenna).....3-Victor LOC-6133
21. School for Scandal (Sheridan).....3-Angel 3542-55
22. Waiting for Godot (Beckett).....2-Columbia O2L-238

POETRY AND SPEECH

ANTA Album of Stars

- Volume 1 - Hayes, March, Gielgud, LeGallienne.....Decca 9002
- Volume 2 - Cornell, Ahern, Bankhead.....Decca 9009

- Bible Readings (Charles Laughton).....Decca 8031
- Dickens, Charles (Emlyn Williams).....London A-4221
- Holloway (Comedy Monologues).....Angel 65019
- Shakespeare (Evans, Redgrave).....Angel 35220

LENDING LIBRARIES

Following is a list of libraries and agencies that lend and/or rent films and records:

1. Audio-Visual Aids Branch
 Department of Education
 Government of Alberta
 Edmonton, Alberta FILMS ONLY
2. Department of Extension
 University of Alberta
 Edmonton, Alberta FILMS ONLY
3. National Film Board
 Edmonton, Alberta FILMS ONLY
4. Public Library
 Lethbridge, Alberta FILMS AND RECORDS
5. Public Library
 Medicine Hat, Alberta FILMS AND RECORDS

6. Public Library
Calgary, Alberta

FILMS AND RECORDS

7. Public Library
Edmonton, Alberta

RECORDS ONLY

STAGE AND DRESSING ROOM REQUIREMENTS

The task of recommending minimum stage facilities and equipment is impossible without knowing the specific locale, requirements, and problems involved. From school to school the many factors that must be considered vary so widely that one standard cannot be set. However, a description can be offered of what would be considered a desirable minimum for the average size Alberta High School.

THE MINIMUM STAGE:

The proscenium arch should be twenty feet wide and twelve feet high. From the curtain line to the back wall, which should be flat plastered and painted a neutral light blue-grey to act as a sky cyclorama, the distance should be twenty feet. On each side of the acting area a wing area should extend at least ten feet (unobstructed space). The full height of the fly gallery from which the lights and drapes are hung by means of a counter-weighted system of cables and pulleys, should be thirty feet. Of great importance is the necessity of a crossover behind the plaster cyclorama with entrances well off stage into each wing.

DRAPES AND HANGINGS:

The stage should be equipped with a heavy, light-proof grand drape (front curtain) mounted on a traveller. A valance or border curtain should mask the top of the grand drape.

Up-stage of the curtain line should hang two border teasers and two tormentor legs mounted on swivels so that they can be turned parallel with, or perpendicular to, the curtain line.

Across the back of the stage should hang another complete traveller drape that can be dressed into the set or closed completely across the sky cyclorama. All of these drapes behind the grand drape should be of one soft, neutral color: grey, taupe, beige, etc.

FLOOR:

The floor should be top nailed edge grain pine so that damaged boards can be replaced easily and cheaply. It is valuable to have a canvas floor cloth to cover the acting area. It should be detachable from the floor so that it can be removed when not needed or wanted.

LIGHTING EQUIPMENT:

Before equipping any stage with lights it is advisable to seek expert advice. Century Lighting, 521 West 43rd Street, New York 36, New York, is considered the leading firm in this field. They will be glad to answer questions and will supply a stage lighting catalogue on request that gives full descriptions of lighting systems and instruments.

Of great value, also, is the Alberta Drama Board Booklet available free of charge through the Cultural Activities Branch, Department of Economic Affairs, Government of Alberta.

STORAGE SPACE:

Below will be found a list of tools required for stage use. Cupboards for storing these items should be supplied. Storage space will be needed for flats, lumber and costumes.

DRESSING ROOMS:

Dressing room space is essential. There should be two of adequate size to accommodate a play cast. In each dressing room there should be make-up tables with well lit mirrors. A full length mirror should be mounted in the girls' dressing room. Wash rooms should adjoin each dressing room. A small cabinet should be provided for the storage of make-up. Hooks or a wardrobe rack or closet in each dressing room is necessary. These rooms should be readily accessible from the stage.

DRAMA CLASSROOM:

The drama classroom should be adjacent to the stage if possible. It is extremely valuable to have a small stage or platform in the classroom for acting exercises.

TOOLS:

The following tools are necessary for the construction of stage scenery.

One cross-cut saw	One jack plane
One rip saw	One twenty-foot tape measure
One keyhole saw	One large metal square
One fret saw	One six-inch square
Three large screwdrivers	One hot plate
Two small screwdrivers	Six three-inch brushes
(one for electrical work)	Three six-inch brushes
One #10 crescent wrench	Two one-inch brushes
Six hammers	Three eight-quart pails
One one-half inch chisel	One ten-quart pail
One one-inch chisel	One pair plyers
One mallet	

MAKE-UP AND COSTUME SUPPLIES:

The brand of make-up most widely used in Canada is Leichner. A full supply of the Leichner line is carried by Mallabar Costumer, 375 Hargrave Street, Winnipeg, Manitoba. A full set of make-up charts is available from this source for the price of \$1.00. These will be found most useful to the novice as well as the experienced worker in make-up. Mallabar also carries a full line of costumes and wigs for rental purposes. Catalogues will be sent by them upon request.

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